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Digest

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WOMEN ARE BORN SHOWMEN

I USE the caption with intent, for Showmanship has no sex, but women, being more inhibited than men, are always putting on an act, whether they are housewives, mothers, or in business.

Men are lazier than women by nature, despite the fact that the majority of humans who are wage-earners are men. When a woman becomes lazy, she has become masculine. I expect a war-cry from men after making this statement, but if you go back to the primitive man and woman, you will appreciate what I mean, and a white collar does not civilize a man. I have heard of women who seduced men, but never have I heard of a woman who raped one.

When a man is hungry, come hell or high water, he must be fed, and when he is fed, he is content to lie back and be lazy. But what of the woman? Firstly she is, with some exceptions, indifferent to food, and if she prepares the food, there are the other duties which follow, the clean-up process and preparations for the next meal; she has no time in which to be lazy.

Men love big deals, and quick deals in business, women do not mind the many details which irritate a man, in connection with being in business. The man who loves to putter around with details has a very decided feminine trait, but nature made a mistake in an important detail with such a man.

FLORENCE SIMMONS

EVELYN PROCTOR

ANNE THOMPSON

JEAN FORD

Job Involves Detail

Operating a theatre is a business which has a multiplicity of detail work in connection with such operation. Any woman who has run a home, finds detail work at a theatre much less arduous and nerve-wracking, she falls into the work of such detail more easily than a man, because it is just what she expects.

I like women, but I am not prejudiced, I think I like being with men better, therefore I am prejudiced in favour of men. Despite the fact that I have been addressed as Mr. and Esquire hundred of times, no one has yet talked me into it, I am still happy to have been born a woman, and I adore Easter bonnets in and out of season.

Two World Wars taught me that life presents no favoured position for women. Not as many women were in the Services as men, but the women who were had no soft jobs, and in respect to danger, faced as many risks; in addition, their job was to keep the home-fires burning without men, and to keep up the morale of the fighting forces, whether they remained home, or were on the battlefronts or in the war zones.

No use separating countries to find the soft spots for women, the women in the alleged soft spots are no different from the women who, in some war zones, manned the guns, literally and figuratively speaking.

(*Continued on Page 2*)

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BORN SHOWMEN

(*Continued from Page* 1)

Now that we have had this little talk, we will proceed with women as showmen. Ever stop to consider that all the cash which comes into the box-offices of theatres passes first through the hands of a woman?

Knew Her When

A few months ago, I gave you the story of Women as theatre managers in the United States, but this time I am staying at home, in Canada. You have heard of Yvonne Taylor, who is responsible for the International Cinema, and its operating policy, and who will be responsible for the selection of the pictures at the new Towne Cinema in Toronto. It is difficult for me to write about Yvonne, since I knew her as a very little girl, and talking about her is the same as talking about my own son, whom I knew before he was born.

Yvonne's mother is an accomplished pianist, but Yvonne did not like to practice her music, anymore than any other child. Yvonne had a musical sense and liked to play by ear, she was a good sight reader and learned her music too easily to be resigned to hours of practice. As her mother and I have long been friends, I saw a good deal of Yvonne when she was a little girl, and as she grew up.

Perhaps motion pictures would not have interested her, if her brother, Raoul Auerbach and her husband, Nat Taylor had not gone into Motion Pictures seriously. When both of these members of her family became interested in theatre operation, and her circle of friends included members of our Industry, Yvonne naturally heard a good deal of Motion Picture conversation.

Being of an artistic nature, it is not surprising that Yvonne liked the unusual picture. Being optimistic and impulsive, and somewhat Bohemian by temperament, it is not surprising that Yvonne would be interested in having a theatre for the presentation of the unusual picture. Being active, Yvonne persuaded her husband to permit her to go into business, and Nat Taylor, being shrewd, being possessed of an ability to note the trend of our times, and also being an indulgent husband, co-operated with Yvonne; and so the International Cinema was successfully established. The increasing interest in the foreign language picture gave Nat Taylor the idea that good showmanship meant, not the straight and narrow path, but the testing of new ventures in which the public was showing an interest. Yvonne screens the pictures, every one of them which is presented at the International; she will screen for the Towne Cinema also, and if she likes the picture, believes it is box-office, Nat makes the deal, for Yvonne is lucky enough to have her husband do this not always pleasant, but very practical job, for her.

Policy Will Spread

Toronto is not going to be the stopping-off point for such exhibition, for Nat Taylor and his associates will operate other theatres for the presentation of pictures similar to those which will be presented at the International and The Towne, and preparations are now in progress for several of his company's theatres to present a similar program.

Having successfully launched the International, Yvonne appointed a manager for the operation of the theatre, but she still selects the pictures played and co-operates in connection with their presentation by selecting the short subjects, and directing publicity and advertising.

Prior to Yvonne's theatre venture, she did some screen reviews for the trade magazine published by Nat Taylor, and has quite a flair for writing.

Florence Simmons, who is now manager of the International, was born in Toronto. When I talk of Florence Simmons, I talk of a woman whom I have known ever since she was a little girl, for her parents, the Dansons, and my parents were neighbors, and their children played together.

It seems strange that Florence should be managing a theatre and that I should be presenting a picture at that theatre, we two, who as children never heard of motion pictures, at least not sufficiently to have them register.

Piano Practice

Florence's sister, Rose, studied piano, and after school Rose and Florence were obliged to practice their music. They longed to play, and as I was one of their play-mates, their mother, a dear, precious lady as I recall her, would sit me down in the parlor, give me a picture-book to read, and there I sat until the girls finished practising, following which they and I played together, but not the piano. Florence and Rose were quiet children and I was always full of beans, but somehow they preferred to play with me, and their mother brought me there to sit in the parlour, so that the children would practice, and would know that I was their reward at the finish, believe it or not; but sometimes, they looked at a picture-book, and I practiced so that their mother could hear the notes of the piano.

Florence and I had a good laugh recalling all these childhood incidents; and as I talked to Florence Simmons, and thought of her as the mother of a son twenty-six years old, now manager of the Rideau theatre, Ottawa, Barnet Danson Simmons, married to Helen Citron of Toronto, I cannot help but believe that people come together from childhood, not by accident, but through a Design, for here are both of us, in Motion Pictures, born of parents who did not believe that women in Show Business at that time were just what they should be. As a matter of fact, my parents were very suspicious of the moral character of any actress and tried very hard to keep me away from The Theatre for which I showed a natural and early inclination.

Years afterwards, my father told the family that he had been offered a motion picture theatre on Queen Street, but he would not think of going into "such a business;" but I lived to hear him, in later years, express a regret, that he had not purchased that theatre when it was offered to him.

First Woman Manager

Florence Simmons lost her husband while she and her husband were living in Montreal, this was about 1940. The loss was a great shock, as her husband had only been ill for a few days. Nat Taylor suggested to Florence that she take over the management of the Crown Theatre in Toronto, but Florence had never been in Show Business and she was afraid of the job, although it appealed to her. "How glad I am that Nat Taylor persuaded me", said Florence, "it has been a God-Send to me, and I am very happy and have been very happy in my association with Motion Pictures."

Florence was the first woman manager in Toronto, and she remained as manager of the Crown Theatre for two years, retiring only because of illness. When she recovered her health, Nat Taylor suggested she become a booker, and for seven years she was at the head-office of Exhibitors Booking Association and Twinex, booking features for six years, and Shorts for one year. Her experience she describes as, "wonderful, everyone was so cooperative, it was marvellous."

The management of the International was suggested to her by Yvonne Taylor, and when Mrs. Evelyn Lilley Proctor was given the new Towne Cinema to manage, Florence Simmons took over the management of the International, with Mrs. Proctor's brother, Melvin Lilley, as assistant manager.

I asked Florence Simmons how she liked managing the International, and again she became enthusiastic, "It is just like receiving in your home. The patrons are friendly, they stop to visit, they are at times surprised to find a woman-manager, but are very receptive and friendly to the idea."

Long Time in Show Business

Mrs. Evelyn Lilley Proctor, whom we in the trade persist in calling Lilley, as if Lilley was a Christian name, has been in Motion Pictures for many years. At fifteen she was cashier at the Kingswood (Manor) Theatre, remaining at this theatre for about eighteen months. Her next cashier's position was at the York, following which she went to the Regent, remaining with Jack Arthur at this theatre until it closed.

Mrs. Proctor then went to Shea's as cashier and assistant to Jerry Shea

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RAY PRESENTS

IT is with regret that I report the death of an old friend, Hal Hode, an honorary life member of the Canadian Picture Pioneers, who came to Toronto to attend, on several occasions, the Pioneers Annual Meeting and to address the members.

Hal Hode was a real personality, as well as a pioneer showman. Neither people, nor emergency situations were ever too much for him, for Hal took everything and everyone in his stride, and always met any situation with an optimistic note. He was executive assistant to Jack Cohn, executive vice-president of Columbia Pictures and was held in esteem by all executives of this company. Hal had friends everywhere, and I cannot remember ever hearing anything about him, but that which was good. He was the author of several books and in writing these he adopted the style of address with which we were familiar in association with him, natural, humorous, breezy and factual.

A few years back he lost his wife, and her death was a great shock to him, although she had been ailing for several years. He remarried, and his widow, son and daughter join the hundreds of his friends and associates in mourning his loss. Hal Hode was sixty-one, but looked and acted like a man of forty. His work in respect to Public Relations was far-reaching and important, for Hal spoke to many organizations not associated with our Industry, as well as being constantly in demand to address advertising, exhibitors' and distributors' meetings. We shall miss Hal Hode and it will take us all a long time to realize that Hal Hode is not with us to discuss problems and to give us his always excellent counsel.

I VISITED the Nortown, Toronto and saw "Command Decision", Metro-Goldwyn-Mayer. It is packed full of interest and action; and I did not miss the lack of feminine talent, despite the fact that there is not one woman in the cast, although the ladies are occasionally referred to. The introduction of the cast is like a film blue-book, or a who's who, with such names as Clark Gable, Walter Pidgeon, Charles Bickford, Van Johnson, Brian Donlevy, John Hodiak, Edward Arnold, each of them presenting a characterization which rang true to dialogue and background.

The documentary scenes, for many of them must have been the real thing, were as interesting to observe and to study as a tense dramatic theme.

"Command Decision" is a fine picture, directed by Sam Wood, it deals with the Air Force in World War II, but shows no combat scenes, although what goes on behind such combats, at headquarters, and among those (the Brass Hats) who direct the combats, is as exciting as the combats planned, and as the boys leave in their Bombers, you go with them right to the point selected as the target. Strange as it may seem, women patrons enjoy the picture as much as the men patrons, although "Command Decision" is decidedly a man's picture.

Visited the International Cinema, Toronto to see the Somerset Maugham "Quartette", the four stories which have been woven into a picture, with some narration background, which introduces the author at the beginning of the picture. It is a Sidney Box production, distributed in Canada by Eagle-Lion. As this picture has already been reviewed in The Digest by Stephen Vise, from a public reaction viewpoint, it is of interest only, to make further comment by stating that "Quartette" will add prestige to any theatre which plays it, for it is delightful entertainment, thoroughly English, and in addition to the Somerset Maugham fans, it should attract patronage from those who enjoy the best British-made films. For myself, it is some time since I have seen a British film which gave me as much pleasure as "Quartette."

"CONCERT MAGIC," which will have its première Canadian showing at The Towne Cinema, Toronto, being the first attraction at this new theatre, now under construction, and which will be ready for opening April 25th, is released by Cardinal Films. The picture is advertised as "the first film concert", but the producers have evidently forgotten, that the first film concert, without a story, but which presented concert artists exclusively was "Adventure In Music", produced by Walter Lowenthal, and distributed in Canada by Alliance Films.

"Adventure In Music" presented José Iturbe, Emanuel Feuerman, Mildred Dilling, Babin and Vronsky and the Coolidge String Quartette, internationally famous concert artists. Following the distribution of this picture, United Artists distributed "Carnegie Hall", the latter which had a thread of a story, in conjunction with the presentation of some of the most famous concert artists. The story was not worthy of the wealth of genius which this picture contained in human values; nevertheless, it blazed a trail across Canada and followed through where "Adventure In Music" left off.

The beauty of such artistic material, including "Concert Magic", is that pictures of this type can be presented many times, age cannot stale their interest, for great artists are among the immortals, and to those who enjoy good music, the appearance and reappearance of a concert artist only enhances his box-office appeal, providing, of course, the artist still remains in good form.

When a picture is produced, with an artist at the peak of his (or her) productive talent and genius, the picture has this advantage, the audience sees and hears the artist when he (or she) is at his best and need not say regretfully, "I knew him (or her) when he was in his prime."

How fortunate for us of this generation, that musical artists have appeared in screen productions and have had their genius recorded on disks, for unlike the sculptor, the painter, the author, the architect, there would be no living testimony of their worth, when they have passed the border into Eternity.

YEHUDI MENUHIN is a world-famous violinist, and to hear him play, to see him upon the screen, for the price at which "Concert Magic" is being presented, is a rare opportunity for music lovers and for those who enjoy the unusual in motion pictures. We are grateful that such patronage is ever-widening and that exhibitors are going after a public which only sees a few motion pictures in a year. It is not difficult to convert such stay-aways into regular patrons by attracting them with the unusual motion pictures.

When we pause to consider that hundreds of thousands of people are attracted to Little Theatre Group performances, to Ballet, to Opera, to Concerts, to Symphony orchestras, we must acknowledge that such patrons are human, even as you and I. Not all of such humans have had an academic education or a musical education, not all of them are the so-called intelligentsia;

(Continued on Page 8)

Toronto and District

By BILL PRESS

SEMI-OFFICIAL confirmation has been given locally to the rumor that a settlement has been reached in the dispute between Empire-Universal-Films et al and J. Arthur Rank et al, involving Canadian and Newfoundland distribution rights for a group of feature films.

The Canadian Moving Picture Digest was told that the differences, mainly between Universal Pictures and Paul Nathanson's interests, it is alleged, had been straightened out at New York City. The arrival of J. Arthur Rank at New York from England several weeks ago had no bearing on the reported closing of the dispute, it was stated. The terms agreed upon, if any, could not be ascertained, however.

It is recalled that President J. Earl Lawson of the Canadian Rank companies conferred with the British impresario shortly after his arrival in New York and Rank was not coming to Canada, it was stated. The lawsuit might have been discussed.

Empire-Universal et al were suing for $1,000,000 damages and also asked for an injunction in the two-year-old action, phases of which had been periodically argued at Osgoode Hall without the main issue reaching the hearing stage.

Assurance has been given from a reliable source that the New York end of the case has been solved and the proceedings in Canada will be halted.

* * *

The Easter weekend in Toronto saw a shake-up in policy at a number of Famous Players' theatres following the opening road-show engagement of "Joan of Arc" at the new University Theatre which became paired with the Eglinton on a regular-price basis.

The Tivoli, Shea's Victoria and Nortown once more became lone units. The Nortown adopted a second-run policy with changes of bill twice weekly for single-feature programs while the Tivoli went to double bills. There was also some price revision at several of the Famous Players' houses.

Odeon Theatres (Canada) Limited has two more Ontario theatres on its postwar construction program. One is the Ottawa Odeon which is scheduled to open May 12 with "The Red Shoes" and the other is being erected at Stratford, where the opening will take place in the summer.

A. J. Laurie, promotion manager for the Odeon chain, has returned to the Toronto headquarters, after busy visits at Ottawa and Peterboro in connection with operation details.

* * *

Arch H. Jolley, executive-secretary of the MPTA of Ontario, was the speaker at the meeting of the Hamilton Theatre Managers' Association on April 12 in the Avon Hotel with Bob Maynard of the Palace in the chair. Jolley gave one of his inspirational talks.

In attendance were Mel Jolley, Century, vice-president; Mrs. Jean Ford, Windsor, secretary; Oscar Lang, Delta; Paul Turnbull, Granada; Jack Claus, Skyway Drive-In; Bud Dingwall, Empire; Harold Braden and Kent Craig of United Amusement Co.; Jim McDonough, Tivoli, and Red Fell, Queen Theatre.

* * *

Back from a sun-tan treatment in Florida are Jule and H. J. Allen and also Louis Rosenfeld, general manager of Columbia Pictures of Canada.

* * *

Frank Fisher, general manager of Eagle Lion Films of Canada, has been on the ailing list with an infected leg.

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At its first meeting under the new chairman, H. M. Masters, general manager of Warner Bros., the Motion Picture Branch Toronto Board of Trade, adopted a bylaw amendment which provides that the immediate past chairman be an ex-officio member of the executive committee. Morris Stein was chairman last year

* * *

Cardinal Films Limited booked first run of "Choral Concert", a short subject featuring the Leslie Bell Singers, into the Odeon-Toronto Theatre for Easter Week. Cardinal's "Concert Magic" is the opening feature for the 20th Century Towne Cinema in Toronto at advanced prices.

* * *

Harvey Hunt, Odeon chief booker, is concerned about his wife who has found it necessary to have hospital treatment.

* * *

With the re-opening of the drive-ins at Ontario centres, the word comes from Herbert Ochs of Cleveland and Toronto that plans are under way for three more open-air theatres on the Canadian side.

* * *

"Pagliacci", the opera attraction released by Alliance Films, has been booked for a road-show engagement at the Centre Theatre, Peterboro, commencing April 27, with all seats reserved and an advance ticket sale.

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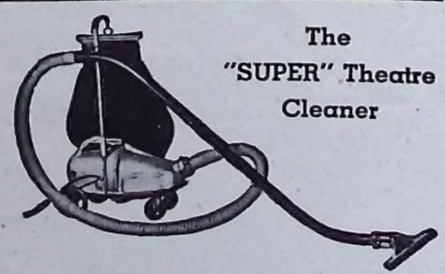

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Maritime News

By A. L. FAIRWEATHER

THE death of Edward Auger in New York brought back many memories to older Saint John residents, for this was the man who opened the first Motion Picture Theatre in that City in 1906 and the first Film Exchange in the Maritimes, The theatre was called The Biograph and was of the store type with the machine in the centre about which patrons circled to get to their seats. Mr. Auger represented Ernest Ouimet of Montreal. Later Auger took over the Bijou on Union Street and here operated a film exchange which distributed Pathe, Mealies and Gaumont films. He took over management of Mutual Films and was succeeded here by H. H. McArthur, now with RKO in Saint John. Auger returned to Montreal but frequently visited the Maritimes and practically all the pioneer Motion Picture men bought their theatre equipment from him. He was, in his last years, representing RCA and it is a commentary on the advance of motion pictures and screen entertainment, that he was about to view new Television equipment when his sudden death occurred. He was a fine-appearing man and greatly liked in this Territory.

* * *

Visitors in Saint John have been Harold Gaudet of the Capitol Summerside, P.E.I.; Archie and Lloyd Mason of the Capitol Springhill, N.S.; Colin and Bill Dansen of the Strand, Sussex, N.B.; and Omar Henry of the Kum-C, Dieppe N.B.

* * *

Mrs. Gerald Spencer was elected Film Convener at the Annual meeting of the Saint John Municipal Chapter I.O.D.E., and gave an excellent report. Your correspondent was elected Navy Convener at the same meeting and Councillor at the I.O.D.E. Provincial Chapter meeting at Moncton, where Mrs. M. Mitchell of Fredricton was elected Film Convener for the Province. The film report given by Miss Frances Alward of Saint John spoke of the popularity of British films and the spread of Film Councils in N.B.

* * *

Hamlet is dated for a week at the Strand Theatre, Saint John opening April 25th.

* * *

The Spencer Co. Ltd. Head office in Saint John has three Service Clubs represented: F. G. Spencer is a member of Rotary, Gordon of the Kinsmen Club and Pete Rose of the Lions Club. All are active and enthusiastic workers in these splendid organizations. Pete Rose is at present busily engaged in selling matches for the Lions Club which supports endeavours for the Blind.

Mrs. Inez McKinney of the staff of Empire — Universal at Saint John has resigned and her place has been taken by Miss Ruth Shankle.

* * *

The Paramount Theatre, Saint John, is opening at present at twelve-thirty in order to have five showings of "Words and Music" (MGM). The first of the week programme was "A Song is Born" (RKO).

* * *

Empire - Universal's "Family Honeymoon" opens at the Capitol Moncton for a week and will be shown in Halifax day and date at the Casino and Garrick Theatres.

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TRADE HEADLINES

Possibility of Pulitzer Prizes For Pictures Seen Would Solve Problem of Academy "Oscars"

•

British Government Okays $20 Million More In Loans to Film Industry

•

Paramount Split Approved By Stockholders Vote 66 to 1 In Favor of Decree Division

•

MGM Production Slate for 1949-50 Upped to 40 from Original 33

•

E-L Talks Production-Distribution Deals With Goldwyn and Selznick

•

Rank Schedules 40 Pictures for 1949-50 Overall Budget of Approximately $25 Million

•

Eddie Cantor and Jack Benny Set for Television In the Fall Via Kinescope

•

UI Back In Black for Second Quarter First Time In Fifteen Months

•

Interest In Large Screen Video By Exhibitors On the Upswing — TOA Meeting With SMPE

Your correspondent paid a visit to the Imperial at Moncton and had a talk with Bill Gates, who has been elected President of the Lions Club of Moncton. He says that the 20th-Fox "Snake Pit" was most successful in Moncton as was the Bob Hope — Paramount "Paleface."

Paramount To Appeal "No Smoking" Decision

Leave to appeal against a decision given in a lower Court against smoking in the Paramount Theatre, Saint John has been given to J. Fraser Winslow K.C., representing F. Harrison Howe. Mr. Howe is endeavouring to have set aside an order from Provincial Fire Marshal H. M. Armstrong which prohibited smoking in the Paramount Theatre, Saint John. Judge J. A. Barry of the Saint John County Court had upheld the Fire Marshal's order.

Mr. Winslow had argued that the theatre had been built to permit smoking and that all precautions had been taken to eliminate danger from fire. Nothing inflammable had been found in the theatre and Mr. Winslow argued that the Fire Marshall had "gone beyond the intention of the Legislature when it passed the Act on which he based his authority to prohibit smoking in the Saint John Theatre. "It takes two things to constitute a fire hazard", Mr. Winslow said, "a fire and something to catch fire."

BORN SHOWMEN

(*Continued from Page 2*)

and Walter Graydon. She was given the position of assistant manager to Howard Knevell at the Eglinton, where she remained for six months, and then was given the management of the Village Theatre, where she remained for two years, leaving the theatre to marry in 1946.

Mrs. Proctor retired from show business for two years, but in her own words, "I just could not stay retired, I had to come back. I love my husband and my home, but I missed the theatre contacts with people, the public relationship. I love people too much to be away from them." And so Mrs. Proctor was persuaded by Yvonne Taylor to take over the management of the International Cinema. Again in Mrs. Proctor's own words, "It is so interesting, I meet so many fine people, there is never a dull moment."

I asked Mrs. Proctor if she noticed a difference in the attitude, or mood of theatre patrons since the war and her reply was, "patrons are now in a different mood for entertainment; during the war-years they were nervous, tense, fidgety. They liked comedies, musicals, and disliked heavy drama and tragedies, but today, while they still enjoy comedies and musicals, they also enjoy drama and what we call the heavier picture themes. It is about fifty-fifty as to audience reaction between women and men patrons, and women like to visit and talk with the manager as much as the men. I have made many friendships through my theatre contacts and have received from our patrons some very constructive ideas. Ray, I love the theatre and I am looking forward to going to The Towne. Imagine having such a beautiful theatre to manage, and the wonderful pictures which we are to present, I am thrilled at the prospect," said Mrs. Proctor, her face glowing; and this kind of enthusiasm in Show Business, believe me, registers at the box-office. Mrs. Proctor is 100% feminine, a blonde, petite and very pretty.

Vancouver's Entry

Mrs. Anne Thompson, who runs the Dunbar (Odeon) Theatre, is the only woman manager in Vancouver. Mrs. Thompson started at the Dunbar in 1943 as cashier, and then became manager. Although, during the war years, several women had theatre management jobs, Mrs. Thompson is the only woman who still holds this kind of a job in Vancouver, and Odeon executives rate her as one of their best suburban theatre managers.

The Vancouver Sunday Sun recently had a feature story concerning Mrs. Thompson, and if she looks half as good as her photo, she is certainly good to look at. "I'm crazy about the job, and I couldn't stand the thought of either quitting or doing some other kind of work," she said. Note, "crazy about the job." Someone once told me, "You have to be crazy to be in Show Business," but my reply to this person was, "If *I'm* crazy, *you're* nuts."

Mrs. Thompson is the favorite hostess of the children in her neighborhood, and is a favorite also with the grown-ups. Once, when an irate male customer, after seeing a double bill, sought her out to exclaim, "The lousiest pictures I have ever seen," Mrs. Thompson said, "I agree with you, but I didn't make them," which calmed the customer down and restored his good humour.

She is no newcomer in Movies, her mother was cashier at the old Arlington Theatre, in Winnipeg, and Anne Thompson remembers the good olde days of the Pearl White thrillers, the Douglas Fairbanks supers and the William S. Hart Westerns, which she saw as a child.

Every Saturday morning, Anne Thompson becomes "Chief" to five or six hundred boys and girls, between the ages of four and thirteen, who pay 12 cents to attend a singsong, an informal funfest, and a special movie program, as members of the Odeon Movie Club for Young Canadians. There are now eleven such clubs and the membership is six thousand.

"No adult tickets are sold unless the adults are accompanied by children, that's turning the tables, isn't it?" Anne Thompson laughed; incidentally, it is very easy for Anne to laugh, she loves laughing, and that is why the white-collar patronage loves her at the Dunbar, and children observe the Movie Club oath, which helps mothers and fathers control with less trouble, their members of the "Chief's" Movie Club.

Every Rung of the Ladder

Mrs. Jean Ford is Hamilton's only woman manager. She too is good to look at, and has managed the Windsor Theatre for the past fifteen years. This theatre is located in the East End of the city. But Jean Ford did not become a manager as quickly as you say it. She was in turn, cashier, usher, doorman, and, said Jean Ford, "I have even cleaned up the place at times, which makes me caretaker."

Jean Ford claims that there are fewer women managers than men because it means giving up every night to a job and, at least, Saturday afternoon. But she too, loves the job, and when the Saturday matinee finishes, with its liveliest audience, always on the move, she breathes a sigh of relief, but looks forward to another matinee with the small fry, who are always unpredictable, "but no more so than the tastes of our adult audience who, in the War Years, hated to look at a War Picture, but now cannot get enough of them."

Jean Ford was asked, in a interview with the Hamilton Spectator, what her job entailed, and she said, her circuit gave the manager a voice in the selection of the pictures, and her duties at the theatre were no different than was expected from any manager.

"The biggest worries I have are the vandals, who maliciously and deliberately rip seat coverings with penknives, smear lipstick on the walls, and the Smart-Alecs who like to run the show, but once they know you mean business, and I have the trouble-makers spotted, they learn to behave because they realize their money does not count at the box-office, if they can't behave."

Mrs. Jean Ford has nine employees at the theatre, and of this number six are men. Incidentally, in fifteen years she has only discharged one employee, quite a record in theatre management.

I must not forget to mention that Smoky, Jean's assistant at the theatre, is a cocker-spaniel who acts as mascot, and who has never been known to bark, not even once, during a performance, but who is a regular sleuth in discovering sleepy kiddies when the matinee is over. Smoky can sense their presence before they are discovered, and when a woman came to the theatre, to collect her yougster after a show, and called out "J-e-e-m-i-e" through the auditorium, Smoky discovered the youngster before the anxious mother could send forth another clarion call.

There are other women managers in Canada, but for our present purpose shall we say to our men readers, "Enough for today of women?" Now you see what I mean when I say, "Women Are Born Showmen", for long before politicians thought of kissing babies, women with repertoire companies, wiped the noses and kissed the cheeks of the babies in the town in which they had a show, counted the house that night, put the cash in their grouch-bags, and then went on in the second act, as "The Wronged Woman."

—THE EDITOR

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in

Adventure in Baltimore

RKO RADIO PICTURES

A DORE SCHARY Presentation • Produced by Richard H. Berger • Directed by Richard Wallace • Screenplay by Lionel Houser

RAY PRESENTS

(*Continued from Page 3*)

thousands of them are but youngsters, who also enjoy Boogie-Woogie and swing bands. It is all a question of salesmanship on the part of the exhibitor. In selling that kind of a show to get the lovers of that kind of a show in, the others will follow like sheep, and be ashamed to admit that such a show is above their heads.

IF you study the fashions and see what people wear, and how unbecoming is some of the wearing apparel which men and women slavishly adopt, because they wish to be in the fashion, you will realize that selling partakes of hypnotism, irrespective of that which is sold. Even Public Relations, War and Peace, Social Legislation and Religion must be sold and are sold.

The exhibitor who gets into a rut, who operates his theatre in a rut, because he is of the opinion that he needs to make no effort because he is showing a profit anyway, is not ready to meet an emergency, a change in public taste, increased costs of operation, or competition. We, who have been in our business for a number of years, should know how possible it is to develop red figures where once there were only profits.

ARTHUR H. LOCKWOOD, president of the Theatre Owners of America, declared that theatremen would meet unreasonable demands for higher terms by strengthening some of the smaller companies now in business, or by creating their own producing company, similar to the creation of First National Pictures.

Exhibitors have rarely been known to support, adequately, Independent Product. Exhibitors love and seek to buy the product of the Majors.

I can remember, years ago, the MPTOA establishment of "Playdates for Independents", which Universal, Columbia and a few others supported financially. I was associated with some of the important exhibitors in the United States in this movement. It died because the distributors made deals with producer-distributor-exhibitors, and because the exhibitors made deals with the majors, so many deals that they had no room for independent product.

MR. LOCKWOOD'S suggestions are not a solution to a problem which involves increased rentals and percentage terms. When a producer invests millions of dollars in a production, he is certainly taking a great gamble, much more than an exhibitor who invests in a theatre, or theatres, but the element of chance *is* present in both ventures, but with this difference, the exhibitor need not depend on one picture for a return of his investment, whereas the producer, who invests millions of dollars in one picture, must depend on that picture for a return of such investment, unless his other productions can carry the strain.

We know that pictures have made millions of dollars for their producers, despite large investments, but if the public turns thumbs down, the producer cannot hope to get out of the red; but this is not the fault or the liability of the exhibitor, for he may give such a picture everything he has to give and still not get the public into his theatre in sufficient numbers to make its presentation profitable.

The pictures for big box-office returns are not regular theatre diet. As Lockwood states, "of the approximately 400 films released each year there are perhaps only 50 which can be considered 'unique and original';" and he rightfully asks: "What is going to happen to the remaining 350 pictures?"

Exhibitors buy the good pictures, the indifferent and the weak sisters, hoping for a profit on the average. No major sells only its top pictures, no major could remain in business under such a policy, for distributors do not always guess right at the box-office — often the indifferent picture clicks and the good one just gets by for box-office.

WE know that the producers and distributors are having difficulties, which multiplied during the War Years, and the post-war years; difficulties which are international, difficulties which are local, difficulties which are national, but exhibitors also, have had difficulties, for the thorny path has not been exclusively reserved in our industry for producers and distributors.

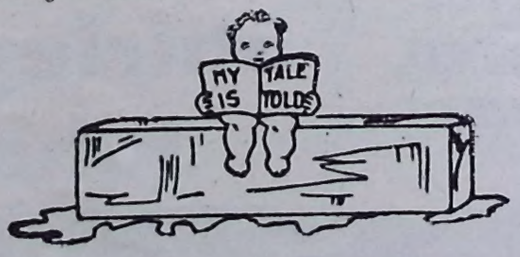
A great many of the exhibitor difficulties have been reflected in box-office returns, which also affect the producer-distributor, but again I repeat, since we are all in the same boat, objective—box-office, which you will agree belongs to the exhibitor, why not discuss our mutual and single problems together?

Every new theatre built means another outlet for the producer and distributor; but it means competition, a division of patronage for the exhibitor. Consider his problems also, and do not take the producer-distributor-exhibitor box-office returns as a criterion on which to base rental or percentage terms. Independent theatres, or Independent circuits are in a different class, remember these do not come first in consideration of exhibition where a Major has its own theatres.

THE picture is changing and has changed in the United States, because of various Government Decrees, which have affected sales policies, but since the sales policies and changes are new, why not give them a chance to get working before a decision is made in respect to increased rentals and percentages?

We cannot yet tell whether the open bidding will decrease or increase distribution returns, whether the divorcement of theatres will decrease profits for those who were Majors in theatre holdings in production and distribution.

It has been said that most nations are too war-weary and too unprepared for another war, despite all the bravo-propaganda. I should imagine that this Industry is war-weary, also, with all the fighting it has had.



THE DIGEST'S NEW TELEPHONE IS - WA. 8696

Vancouver News

By JACK DROY

LEO DEVANEY, RKO Canadian manager, was here for a few days and held a meeting with the Canadian Picture Pioneers regarding the plan to raise $100,000 for the CPP benevolent fund in a Dominion-wide midnight-show stunt. Theatres in all key towns will hold the owl shows in May, all staffs, theatres and first-run film to be donated. Vancouver will use the 3,000 seat Orpheum Theatre, a F.P. house.

* * *

Mild weather and Holy Week are clipping film business here, with spotty results at first-runs. "Letter to 3 Wives" at the Strand, and a twin bill, "16 Fathoms Deep" and "Jungle Jim" at the Odeon-Paradise are the only pictures to beat the slump here.

* * *

High cost of production is catching up with the Theatre Under The Stars which plays at Stanley Park each summer for 7 weeks. A 50 cent increase in prices is announced for this summer's shows, the top to be raised from $1.50 to $2.00. The Vancouver Parks Board report said the past few years the TUTS has been operating in the RED. * * *

Keith Carrich, who was on the staff of the Majestic Theatre, Auckland, New Zealand, recently arrived from down under after working for Kerridge Theatres there and is now on the Odeon-Paradise staff in Vancouver.

* * *

Vancouver and its parks will be featured in a full-length color movie this summer, to be used as a tourist attraction. The film, made by the British Columbia travel bureau will be distributed throughout principal world centres. Picture was shot by C. R. Farris of the B.C. Government travel bureau headquarters in Victoria.

* * *

Film row visitors were Kelly Hayter of the Community Theatre at Salmon Arm and Jack Cameron of Ashcroft, doing their summer booking and buying. The new theatre at Salmon Arm in the B.C. interior is expected to open in May, Kelly reports.

* * *

Richard Lambert, B.C. manager of JARO 16 mm, has been transferred to their Winnipeg office effective May 1st, and will be succeeded by David Gilfillan from the local Warner Bros'. staff here as manager. Phil Dixon will continue as JARO office manager.

* * *

Mrs. Frank Gow, wife of the Famous Players' district manager, and Frank Dunn of the Hollywood Theatre staff, both seriously ill, are now reported to be on the mend.

Mary Wallace, W.B. cashier, married to David Easton on April 16th, will continue at W.B. after the honeymoon. Film exchange employees gave her many showers . . . Mary Proudlock, W.B. shipper, who has been off with a throat trouble is on the mend . . . George Le Marquand of the W.B. staff has resigned to join the Park Theatre staff.

* * *

The film exchange employees' bowling team finished the season with Paramount Pictures winning out in the play-off beating International Film Distributors.

* * *

"Vaudeville is not dead — we hope," said George Peters, Odeon Theatres vice-president in announcing return of stellar stage attractions to Vancouver. The Hastings (Odeon) former Pantages Vancouver, without Vaudeville for 4 years, will now play acts booked by Bert Levy Theatrical Agencies in Hollywood. Policy will be 4 stage shows daily with a first-run picture; prices — 50c and 75c.

« Prairie News »

By BRUCE PEACOCK

PARAMOUNT'S Win Barron was a recent Regina visitor. He cracked up a few jackpots with the movie men and scouted newsreel possibilities before returning east. At the same time, Win helped Harold Gray, of the Met theatre, publicize the return engagement of "North West Mounted Police", which was premiered in Regina in 1940.

* * *

Unedited newsreel shots of the two-day baseball tournament at Indian Head, Sask., last summer were screened at the Gary theatre Indian Head. Screening time was about 10 minutes. The film has been bought by the Rockets club for publicity purposes and will be shown in other centres to advertise this year's tournament.

* * *

When a daughter was born to Mr. and Mrs. Robert Fraser, Regina, they used a novel method of announcing the event. "Bob" Fraser, a projectionist at the Capitol theatre, distributed a photo of the Capitol's new marquee which gave billing to Susan Elizabeth, 5 pounds, 7 ounces, born March 28.

* * *

When only about 200 persons turned out to see a travelling show at the Elk's hall in Swift Current the management did not care to play to such a small audience, and told the spectators they could get their money back.

Many said they went away richer than when they came. Some, who paid 65 cents admission, received as much as 95 cents on the way out. Some didn't do so well.

The troupe, from the United States, is touring Canada.

QUICK TAKES

Wallace Beery Dies 36 Years In Pictures

The movies' lovable old rascal died last Friday night in his Beverly Hills home at the age of 64 from a heart ailment which had plagued him for many months. Veteran of 200 films, including "The Champ", which won him an Academy Award in 1931, his passing is a sad loss to the industry and to the world at large.

●

Film Star Wins Achievement Award

Madeleine Carroll was one of six women to be selected by the Women's National Press Club for its 1949 achievement awards, to be presented at the club's annual dinner on May 14th. Also on the list was Mary Jane Ward, author of The Snake Pit, and Eleanor Roosevelt among others.

●

Friars Frolic Raises $301,000 for MP Relief

Star-studded lineup played to a packed house at the Shrine Auditorium at up to $100 a seat to benefit the Motion Picture Relief Fund, which looks after the industry's needy. The show presented just about every top male star in show business and Hollywood agreed it was the greatest.

●

Ont. Government To Revamp Film Censorship

In the face of strong criticism that too much crime and sex have been allowed in Moving pictures in Ontario, the government has been considering re-organization of the censor board with the possibility of a larger board composed of half women and half men. Present board has three censors — one woman and two men — with O. J. Silverthorne as director.

●

"Red Shoes" Breaks House Records

At the Odeon, Winnipeg, for Friday and Saturday, April 15th and 16th — best business in the history of the house.

●

Theatres Fight Bill To Ban Popcorn Sale

Such a bill is before the Oregon legislature, and has been called un-American by Ted Gamble, TOA chairman, who also said that small theatre owners would lose money without selling popcorn.

« Capital Story »

By WILL McLAUGHLIN

ARCHIE LAURIE, director of public relations for Odeon Theatres of Canada, came down from Toronto to do some preliminary work in connection with the opening of Odeon's showcase theatre now in the final stages of completion. The opening date of the first new major first-run house in Ottawa for many years is tentatively set for the middle of May.

* * *

Although the local theatrical scene has changed considerably during the past decade, the passing years have been kind to Archie Laurie. The dark mop of hair which was one of his personal characteristics when he first came to Ottawa as manager of the Flower Theatre (now a shop on Sparks Street, near the present Centre) for the late N. L. Nathanson, shows the march of time with tinges of gray. Otherwise, he is the same genial chap who made a host of friends in and out of show business during his sojourn in the capital city some 30 *years ago.* * * *

At a gabfest with Archie the other day, he recalled many amusing experiences during his management of the Flower Theatre, a narrow, elongated picture house running from the main entrance on Sparks to the back exits behind the screen on Queen Street. The walls, ceiling and floor were constructed entirely of cement, with a movable roof operated on a sliding scale to expose sections of the auditorium to the sky during warm Summer months. In fact, the old Flower was the first air-conditioned movie theatre in Ottawa and was widely patronized. One night during a terrific storm, Archie ordered the roof closed. But the complicated machinery refused to budge, patrons scurried to the side seats and lobby for protection from the elements, and the show was called off to permit a drying-out process after the rain had stopped. The Flower, incidentally, was built up by the late Mr. Nathanson before that astute showman gained control of the Allen Theatre interests from coast to coast. Archie Laurie's recollections of show business as it was in the early days of the century brings back an era we like to talk about, even though our conversations are tinged with a melancholy feeling that time marches on altogether too fast.

Manager Morris Berlin reports an excellent reaction to his new policy of foreign-language pictures at the Somerset Theatre. Originally booked for the first half of the week, Morris held the Italian-made "Furia" for an extra two days to accommodate his adult patrons. His second venture into the presentation of foreign pictures comes at the end of April with Dolores Del Rio in the Mexican-made "Portrait of Maria."

Manager Martin Levinson is receiving the congratulations of theatre men over the "new look" he has given the Rialto Theatre. Completely renovated inside and out, the small-seated third-run house on Bank Street was unveiled the other day to disclose, among other improvements, a spacious lobby with snack-bar, a new section containing a smoking lounge for the men and a powder-room for the ladies, and an entire new front of modern steel-and-glass fittings. A full-page co-operative advertisement in the Ottawa Journal announced the opening day of the attractively remodelled and renovated Rialto.

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Theatre business in downtown Victoria, B.C., Canada. Now being remodelled into one of the finest in the country. 550 Seats — great opportunity for large income. Apply to:

Hymie Singer, State Theatre,
142 East Hastings Street,
Vancouver, B.C., Canada.

Trans-Canada Showing

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN
"I Shot Jesse James" (Card.), with Preston Foster and Barbara Britton. Also "In This Corner" (Int'l), with Scott Brady and Anabel Shaw.

EGLINTON-UNIVERSITY
"Mother is a Freshman" (20th-Fox), Technicolor, with Loretta Young and Van Johnson.

IMPERIAL
"Adventures of Don Juan" (WB), Technicolor, with Errol Flynn and Viveca Lindfors.

LOEW'S
"Take Me Out to the Ball Game" (MGM), Technicolor, with Frank Sinatra, Esther Williams and Gene Kelly.

ODEON TORONTO
"The Red Pony" (Rep.), Technicolor, with Myrna Loy and Robert Mitchum.

SHEA'S
"A Connecticut Yankee in King Arthur's Court" (Para.), Technicolor, with Bing Crosby and Rhonda Fleming.

UPTOWN
"Family Honeymoon" (UI), Claudette Colbert and Fred MacMurray.

VICTORIA
"The Set-Up" (RKO), with Robert Ryan and Audrey Totter. Also "Miss Mink of 1949" (20th-Fox), with Jimmy Lydon and Lois Collier.

MONTREAL

CAPITOL
"Act of Violence" (MGM), with Van Heflin and Robert Ryan.

IMPERIAL
"Slightly French" (Col.), with Dorothy Lamour and Don Ameche. Also "Black Eagle, Story of a Horse" (Col.), with William Bishop and Virginia Patton.

LOEW'S
"The Kissing Bandit" (MGM), Technicolor, with Frank Sinatra and Kathryn Grayson.

ORPHEUM
Second week. "Siren of Atlantis" (UA), with Maria Montez and Jean Pierre Aumont. Also "High Fury" (UA), with Madeleine Carroll and Michael Rennie.

PALACE
"That Wonderful Urge" (20th-Fox), with Tyrone Power and Gene Tierney.

PRINCESS
"Unfaithfully Yours" (20th-Fox), with Rex Harrison and Linda Darnell.

SAINT JOHN

CAPITOL
"Another Part of the Forest" (UI), with Fredric March and Dan Duryea.

MAYFAIR
"Lulu Belle" (Col.), with Dorothy Lamour and George Montgomery. Also "Road Show" (Alliance Reissue), with Adolphe Menjou and Carol Landis.

PARAMOUNT
"A Song is Born" (RKO), Technicolor, with Danny Kaye and Virginia Mayo.

STRAND
"Slave Ship" (20th-Fox Reissue), with Warner Baxter, Mickey Rooney and Wallace Beery.

WINNIPEG

CAPITOL
Second week. "The Snake Pit" (20th-Fox), with Olivia deHavilland and Mark Stevens.

GAIETY
Second week. "Act of Violence" (MGM), with Van Heflin and Robert Ryan.

GARRICK
"The Fighting O'Flynn" (UI), with Douglas Fairbanks Jr. and Helena Carter.

MET
"The Boy With Green Hair" (RKO), Technicolor, with Pat O'Brien and Robert Ryan.

ODEON
Second week. "You Gotta Stay Happy" (UI), with Joan Fontaine and James Stewart.

CALGARY

CAPITOL
"So Dear To My Heart" (RKO), Technicolor, with Burl Ives and Beula Bondi.

GRAND
"The Loves of Carmen" (Col.), Technicolor, with Rita Hayworth and Glenn Ford.

PALACE
"My Own True Love" (Para.), with Phyllis Calvert and Melvyn Douglas.

STRAND
"Easter Parade" (MGM), Technicolor, with Judy Garland and Fred Astaire. Also "Ridin' On a Rainbow" (Col.), with Gene Autrey and Smiley Burnette.

VANCOUVER

CAPITOL
"The Boy With Green Hair" (RKO), Technicolor, with Pat O'Brien and Robert Ryan.

INTERNATIONAL CINEMA
"Station West" (RKO), with Dick Powell and Jane Greer.

ORPHEUM
"Act of Violence" (MGM), with Van Heflin and Robert Ryan.

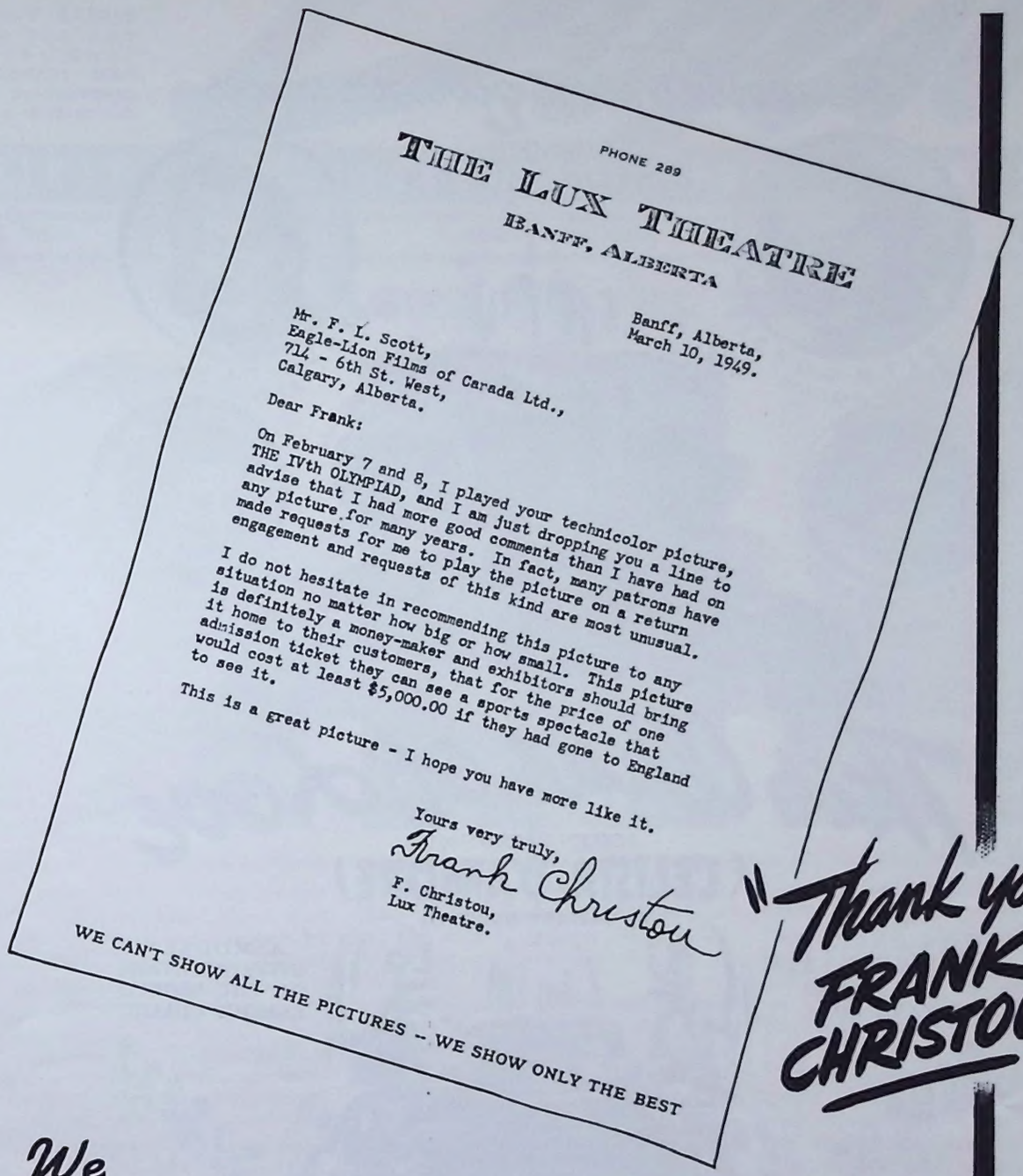
PLAZA
"Wake of the Red Witch" (Rep.), with John Wayne and Gail Russell.

STRAND
"A Letter to Three Wives" (20th-Fox), with Jeanne Crain, Linda Darnell and Anne Sothern.

STUDIO
Second week. "My Brother Jonathan" (Int'l), with Michael Denison and Dulcie Gray.

VOGUE
"Scott of the Antarctic" (EL), Technicolor, with John Mills and Derek Bond.

"...definitely a money-maker..."



PHONE 289

THE LUX THEATRE

BANFF, ALBERTA

Banff, Alberta,
March 10, 1949.

Mr. F. L. Scott,
Eagle-Lion Films of Canada Ltd.,
714 - 6th St. West,
Calgary, Alberta.

Dear Frank:

On February 7 and 8, I played your technicolor picture, THE IVth OLYMPIAD, and I am just dropping you a line to advise that I had more good comments than I have had on any picture for many years. In fact, many patrons have made requests for me to play the picture on a return engagement and requests of this kind are most unusual.

I do not hesitate in recommending this picture to any situation no matter how big or how small. This picture is definitely a money-maker and exhibitors should bring it home to their customers, that for the price of one admission ticket they can see a sports spectacle that would cost at least $5,000.00 if they had gone to England to see it.

This is a great picture - I hope you have more like it.

Yours very truly,
Frank Christou
F. Christou,
Lux Theatre.

WE CAN'T SHOW ALL THE PICTURES - WE SHOW ONLY THE BEST

"Thank you - FRANK CHRISTOU"

We Agree

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